

TELE/ DU 21/459/14080<sup>copy</sup>  
TC

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"THIS IS YOUR LIFE"

Sunday, 11th March, 1956

Television Theatre

Set and Light .....	8.30 - 12.00
Lunch break .....	12.00 - 1.00
Camera Rehearsal .....	1.00 - 5.55
Read through with cast .....	2.30 - 3.30
Tea Break .....	3.30 - 4.00
Band Call .....	3.30 - 4.15
Run Through .....	4.15 - 5.00
Final run through .....	5.00 - 5.55
Fire Curtain Drill .....	5.55 - 6.00
Dinner Break .....	6.00 - 7.00
Sound and Vision Line-up .....	7.00 - 7.45
Transmission .....	7.45 - 8.15

PRODUCED BY ..... T. LEBLIE JACKSON.

Production Assistant .....	Ronnie Lane
CALL BOY .....	Jimmy Collins-Jones
Make-up .....	Grisel Lindsey
Secretary .....	(Eileen Corrwell Sally Adams)

T.O.M. ....	G. Dann
Lighting .....	S. Barclay
Crew .....	1

CAM.

ACTION

SOUND

Presentation  
Announcement

1. C.C.R. MIX  
TO T/C

CLOUD LOOP

MUSIC

2. C.C.R. SUP.  
C.M. 3

ROLLER CAPTION

"THIS IS YOUR LIFE"

with

3. FIDE CAM. 3

ELNDEN ANDREWS

4. C.C.R. MIX TO  
C.M. 1 (3" lens)

Very slow track  
in to H.C.U.

ELNDEN: Good evening, and welcome to  
"This Is Your Life". Since we started  
this program in July last, many people  
have sat on this stage in our Chair of  
Honour. There have been famous people,  
and not-so-famous people and they have  
been brought to the theatre in a variety  
of ways. Have any one of you people  
sitting here tonight a clue, an instinct  
that this time it might be you we ask to  
come up on to our stage? Have there been  
telephone calls to your home which you  
didn't quite understand? Have your  
closest friends seemed a little mysterious  
during these last few days? Could it be  
you? (PAUSE)

Music out

No. 15 night, I am now going to leave  
the stage. In a Studio in Lime Grove ten  
minutes ago, lights were turned on, checked  
and set, microphones were adjusted and



CAM.ACTIONSOUND

Cam. 1  
Very slow  
track back  
to M.L.S.

cameras focussed. Two writers were about to telerecord a talk on "The Writing of Romantic Novels", when they were plunged into darkness.

The lights had failed. Hurried re-arrangements were made and they are now, at this moment, being driven round to another studio. The door to that "other studio" is also the side door to this theatre! At any moment now they will walk on to our stage, have ready to re-start their talk. Who are they? They are Nancy Spain and Miss Mary Durell.

The friends of one of these ladies are hidden away at the back of our stage, and you and I will, if our timing and cueing has been correct,

5. OUT TO CAM. 2  
(3" lens -  
M.L.S. Press  
door and call-  
by)

see the final signal which will bring our guests among us. (P.AUSE)

There it is.

TYPE ROLL

They are in the theatre. Just a short flight of steps and they'll be on the stage. Watch for them now.

(P.AUSE) Here they are -- Miss Nancy Spain and Miss Mary Durell.

6. OUT TO CAM. 1  
(3" lens - M.S.  
E.MONN and per-  
mise R. to pass  
door)

(M.L.S. walks across to  
greet them)

C.M.ACTIONSOUND

Hello and good evening. I'm  
 sorry you had trouble in the Studios,  
 but here all our lights are working.  
 Welcome to the Television Theatre,  
 Miss Nancy Spain and Miss Mary Burchell.  
 (PAUSE). Thank you, Miss Spain, and  
 thank you, Mr. Alexander Moyes, for  
 your help, and thank you, Miss Mary  
 Burchell, / because This Is Your Life.

7.	CUT TO C.M. 2 C.U. MARY BURCHELL (6" lens)	This is a surprise, and something of a shock, but don't let it worry you.	<u>CHORD</u>  <u>MUSIC</u> (Theme)
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8.	CUT TO C.M. 1 (3" lens - M.L.S. Group)	You were to talk about romantic stories, but here in real truth we have a story more romantic than any fiction. Please come with me now and take your place in our Chair of Honour ...
----	--	--

Pan then to  
Centre

(THEY move back to Centre Stage)

ANNE: Yes, "This Is Your Life", Ida  
 Cook. To make certain of getting you  
 here at all, we've welcomed you by the  
 name with which you've made your  
 reputation as a novelist. / Ida Cook,

Music cut

9.	CUT TO C.M. 2 (4" lens - M.S. ANNE)	whose name is inscribed on the cover of <u>this book</u> , is also Mary Burchell, <div style="background-color: black; width: 200px; height: 1.2em; margin: 5px 0;"></div> And it seems to me a long, long time ago that the story of Ida Cook was the story of a writer with an unusual and intimate
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C.A.M.ACTIONSOUND

Cam. 2 track  
in to M.C.U.

link with the world of Grand Opera.  
That was to be the basis of the story  
we intended to tell. Suddenly, half  
way through our investigations we hit  
on something far more interesting and  
dramatic. A story that might have  
come straight from the case-book of a  
modern Scarlet Pimpernel: / at great

10. CUT TO C.A.M. 1  
(3" lens - M.S.  
E. MONN and IDA)

personal risk you and your sister  
Louise delivered from the horrors of  
Nazi persecution a company of terrified,  
distraught and desperate human beings.

11. CUT TO C.A.M. 3  
(6" lens - C.U.  
IDA)

WALTER STIEFEL (off-stage): My mother  
and my father and I myself owe our lives  
to you, Miss Cook.

EMMON: Louise from those grim days of  
1938. Whose is it?

(IDA may recognise WALTER)

12. CUT TO C.A.M. 1  
(3" lens -  
Entrance -  
Walter Stiefel)

EMMON: Yes. One of the many you  
saved, and one you haven't seen for  
many years - Walter Stiefel!

(WALTER enters - greets IDA)

MUSIC  
(Stiefel  
entrance)

EMMON (to WALTER): You first met  
Miss Cook in Berlin, Mr. Stiefel?

13. CUT TO C.A.M. 2  
(6" lens - C.U.  
STIEFEL)

WALTER: Yes. On a street corner  
and, believe me, it was a very

C.M.

ACTION

SOUND

dangerous thing for her to do. It was arranged for me to meet her at the station carrying an English newspaper, but they were banned on that day, and I had a Swedish paper. Miss Cook and I were unable to recognise each other but, later, I was able to 'phone her and arranged the street corner meeting. / It is impossible

14. MEX TO C.M. 3  
(6" lens - C.M.  
I.M.)

(Cam. 2 to  
CAPTION)

for any of us to express adequately our gratitude to Miss Cook and her sister. But for then I do not doubt that I would have ended my life in a concentration

camp. / I am very glad to have this

15. MEX TO C.M. 1  
(3" lens - 3-  
shot. STIEFEL  
walks out of shot  
to Gen. L. Hold  
ELMON and track  
in to H.C.U.  
ELMON)

opportunity of saying again -- thank you, Ida and Louise Cook.

ELMON: And thank you, Walter Stiefel, for coming down from Manchester.

(ELMON takes a seat in the 'Past')

APPLAUSE

ELMON: This is not a horror story we are to tell tonight. It is the story of two girls and of how their love of opera and the people of opera led them into situations which needed tremendous courage and an unflinching faith in humanity. Your father was a Customs and Excise official. You were born, Miss Cook, on August 24th, 1904 in a house in Croft



CAM.

ACTION

SOUND

avenue, Sunderland, but in 1906,  
your family moved South to Barnes,  
on the Thames, to this house in  
which your brother Bill was born.

16. MIX TO CAM. 2  
(Caption Splitter)

(PICTURE - BARNES HOUSE)

WIPE CAPTION

ELMONN: Six years later you go  
North again to Alnwick, Northumberland,  
and here was the birthplace of your  
brother Jim.

(PICTURE - ALNWICK HOUSE)

WIPE CAPTION

ELMONN: Finally, at the age of  
fifteen, you come back to Wandsworth  
Common, South London, where you share  
a happy home with your sister, your  
two brothers, your mother and your  
father.

(PICTURE - WANDSWORTH HOUSE)

17. MIX TO CAM. 1  
(3" lens -  
Tight 2-shot  
ELMONN and D.)

You have said in one of your books that  
you cannot imagine a happier family life  
than yours in the whole of the British  
Isles, and I'm quite sure that is true.  
Just listen to this voice.

18. CUT TO CAM. 3  
(6" lens - O.U.  
E.)

LOUISE (off-stage): "The Comte de la  
For in person, I expressly from  
the other world to have the pleasure  
of an interview with you".

CAM.

ACTION

SOUND

smug-looking angel, and in pity for them Ida wept loud and long.

---

23. CUT TO CAM. 1  
(3" lens - 3-shot)

ELMONN: Perhaps there was something symbolical in Ida being so distressed about the first refugees the world ever knew. You played a big part in this story, Miss Cook. Would you sit down by your sister, please.

(LOUISE takes a seat by IDA.)

Applause

ELMONN: To continue - you went as a pupil to the Duchess' School opposite Warwick Castle.

---

24. CUT TO CAM. 3  
(6" lens - C.U. L.A.)

JEAN CLOUGHORN (off-stage): Do you remember, Ida, when we set fire to the 'Idents' at Warkworth?

ELMONN: Does that voice remind you of those days?

(IDA will recognise JEAN)

---

25. CUT TO CAM. 1  
(3" lens - Entrance - JEAN)

ELMONN: You're right, of course -- a close friend of your schooldays, who now runs a nursing-home in Newcastle-on-Tyne -- Miss Jean Coughorn!

(JEAN enters - greets IDA and LOUISE)

MUSIC  
(Jean entrance)



CAM.ACTIONSOUND

ELMOMM: Miss Clegghorn, what's this private fire-raising joke? And what are 'dents'?

---

26. CUT TO CAM. 2  
(6" lens - C.U.  
JEAN)

JEAN: Just grass. We decided to go for a picnic one day when Ida and Louise were staying with us at Alrwick. The last words my mother said were: "Mind you don't set fire to the heather!" But we missed the train for the moors and went to Warkworth Sands instead. Do you remember, Ida?

---

27. CUT TO CAM. 1  
(3" lens - Tight  
2-shot JEAN and  
IDA)

(IDA replies)

JEAN: We put the kettle on to boil, and suddenly the dry grass - the "dents" - went up in a terrific blaze.

---

ELMOMM: How did you cope with that?

---

28. CUT TO CAM. 2  
(3" lens - M.C.  
JEAN)

JEAN: We threw sand on it, and finally put the fire out. When it was all over we turned round to find my sister Meg unconcernedly lighting another fire to boil the kettle! But I shall never forget Louise, with a basket elegantly over one arm, sprinkling sand as though she were sowing seed!

---

29. CUT TO CAM. 1  
(3" lens - 3-  
shot)

ELMOMM: How old were you at this time?

JEAN: Twelve.

CAM.

ACTION

SOUND

ELMONN: And was there anything in those days that gave you an inkling of what your friend Ida Cook would do with her life?

JEAN: She was always tremendously interested in people. Louise and she were always acting - charades and stories they made up for themselves.

ELMONN: So you really weren't surprised when eventually she started writing books?

JEAN: No, not a bit.

ELMONN: Well, thanks to you, Jean Clegghorn, I think we see a little of the path the Cooks life was to take.

(JEAN joins the 'Past')

Applause

30. OUT TO CAM. 2  
(3<sup>rd</sup> Lens - 2-shot  
ELMONN and IDA)

ELMONN (to IDA): The first World War is over; you have left the North for good; and you are growing up in London. To be independent is one of your own greatest ambitions, and you and your sister are working in the Civil Service. Then out of the blue, something happens - something from which springs one of the ruling passions of your life. (to LOUISE) I think perhaps you might tell



C.M.

ACTION

SOUND

us what it was.

31. CUT TO C.M. 3  
(6" lens - C.U.  
LOUISE)

Track back to  
include IDA

(Cam. 2 to  
Caption Splitter)

LOUISE: I came home one day and  
announced to the family: "I must  
have a gramophone".

ELMONN (to IDA): What made your  
sister so determined to own a  
gramophone?

(IDA replies: it was the  
result of having heard a  
lecture on music by the  
late Sir Walford Davies)

32. MIX TO C.M. 2  
(Caption Splitter)

(PICTURE - SIR WALFORD DAVIES)

ELMONN: That famous Master of the  
King's Music. Surely, even in those

33. MIX TO C.M. 3  
(6" lens - C.U.  
LOUISE)

(Cam. 2 stay on  
caption)

days, gramophones were quite an  
expensive luxury?

LOUISE: The one I chose was £23. By  
a wonderful bit of luck a bonus arrived  
just at that very moment: and it was  
just enough for me to put down the  
deposit and buy a few records.

34. CUT TO C.M. 1  
(3" lens - Tight  
3-shot - ELMONN,  
IDA and LOUISE)

ELMONN (to IDA): And from that moment  
a new and abiding interest begins to  
colour your life -- the solace, the  
stimulant and inspiration of great music.  
Now, what were those first records you had?

LOUISE: I was rather extravagant - 1

C.M.

ACTION

SOUND

bought ten all at once. One was  
"Air on the G String", I remember.  
Only two were vocal records: one of  
Alma Gluck, the other, a new recording

35. MIX TO C.M. 2  
(Caption Splitter)

by an artist whose name we didn't know  
- Amelita Galli-Curci.

GRAMS:  
Grop in  
HMV BB 261  
(Un bel di  
Vedremo)

(PICTURE - GALLI-CURCI)

ELMONN: I wish we could have had  
Madame Galli-Curci with us this evening.  
But she is now living in retirement in  
America.

Music out

36. MIX TO C.M. 1  
(3" lens - Tight  
3-shot)

(Cam. 2 to  
Posters)

With your own ever-growing collection  
of records - and the price of every one  
meant some sacrifice - you discover the  
delight, the fascination of opera. You  
became a burning enthusiast, and one of  
the faithful "regulars" in the Covent  
Garden queues ... You met many good  
friends in the queues, where the really  
penetrating critics of opera are so often  
to be found.

37. MIX TO C.M. 3  
(6" lens - 2-shot  
IDA and LOUISE)

By going without the things  
other people thought important, you  
managed to hear Puccini, Eva Turner,  
Chaliapine, Joseph Hislop, and the great  
names of opera began to know these two

38. MIX TO C.M. 1  
(3" lens - Tight  
3-shot)

cagey girls who always seemed to be  
present on each great occasion.



C.M.

ACTION

SOUND

- ELMONN: And then - in the year  
1924 - you learn that the greatest  
soprano of all, Amelita Galli-Curci,  
is to visit London in person. You
- 
39. CUT TO C.M. 2  
STILL -  
POSTER  
"GALLI-CURCI  
SINGS IN LONDON"
- scrape and save to buy tickets for  
her concerts in the Albert Hall and  
at Alexandra Palace, which is still  
a concert-hall, its future as a  
cradle of television unguessed-at.
- 
40. CUT TO C.M. 1  
(3" lens - Tight  
3-shot- ELMONN,  
IDA and LOUISE)  
  
(Cam. 2 to  
Caption Splitter)
- More than anything you long to hear  
her as an opera-singer, but you find  
that Galli-Curci sings opera only in  
New York. That fact is enough for  
you to start planning what, in the  
circumstances, seemed impossible.  
  
(to LOUISE): Do you remember how  
your sister told you of her plan?
- 
41. CUT TO C.M. 3  
(6" lens - C.U.  
IDA and LOUISE)
- LOUISE: Yes, she said quite simply:  
"I'm going to New York to hear Galli-  
Curci sing in opera. Are you coming,  
too?"
- ELMONN (to IDA): What did Louise  
say to that?
- (IDA replies - "She said:  
"Rather; how are we going  
to do it?"')
- Cam. 3 tracks  
in to C.U. IDA
- ELMONN: And how did you do it?

C.M.

ACTION


SOUND

(IDA tells how they worked out the cost of the trip to the last farthing. They could go to New York and back 'tourist' in those days for thirty-six pounds, and they decided they could do the whole trip for a hundred pounds each. But it would take two years and meant going without pretty well everything.)

ELMOWN: I wonder what Galli-Curci herself thought? Did she know of your plans?

42. CUT TO C.M. 1  
(4" lens - Tight  
2-shot IDA and  
LOUISE)

(IDA replies: Yes, and they had a wonderful letter saying that if ever they got to America she would get them tickets for everything she sang. And when they saw her at the Albert Hall she said they were to be sure to telephone her as soon as they arrived in New York.)

 enough money to buy clothes so you made them - with the help of patterns from a magazine.

43. MIX TO C.M. 2  
(Caption Splitter)

(PICTURE - IDA wearing "Mab's Fashions" evening dress)



C.M.

ACTION

SOUND

WIPE CAPTION

RAMONN: Your dream comes true.

You sit in the great New York  
Metropolitan Opera House

(PICTURE - METROPOLITAN  
OPERA HOUSE)

in your home made evening clothes,  
and you hear Galli-Curci, Giuli  
and de Luca in "Traviata". You are

44. CUT TO C.M. 1  
(3" lens - Tight  
3-shot)

welcomed back-stage after the performance  
and the great prima-donna invites you  
to stay with her next time you go to  
America. The first of the many  
international stars whom you now  
count among your personal friends.  
Back in London you heard Rosa Ponselle  
make her debut at Covent Garden in  
"Norma". That was on May 28th, 1929,  
and even now that date has a special  
significance, hasn't it?

45. CUT TO C.M. 3  
(6" lens - 2-shot  
IDA. and LOUISE)

Track in to  
C.U.

(IDA. replies: they telephone  
Rose Ponselle on that day each  
year at her home in Maryland)

RAMONN: Knowing your close friendship  
with Miss Ponselle, we told her only  
last night that you were to be on our  
stage tonight, and she recorded this  
message for you from her home in  
Maryland.

CAM.

ACTION

SOUND

GRAMS:  
Rosa Ponselle  
recording.

46. CUT TO CAM. 1  
(3" lens - 3-  
shot)

ELMONN: That was quite a surprise.  
But time hurries on and we have more  
surprises to come. The young girl  
from Northumberland who became a  
copy-typist in Whitehall is a very  
different person now. You have  
crossed the Atlantic more than once,  
mixed on equal terms with artists of  
high renown, you think no more of  
crossing and re-crossing Europe than  
of taking the last bus home. We  
all know this sort of thing is an  
expensive pastime. How did you do  
it? / Here is someone who can supply

47. CUT TO CAM. 3  
(6" lens - C.U.  
IDA)

the answer . . .

MISS TAFT (off-stage): Have you got  
your copy ready, Ida?

ELMONN: Do you know who that is?

(IDA will recognise MISS TAFT)

ELMONN: Right: the name is Miss  
Florence Taft, now Mrs. LONGO, of New  
Southgate, London.

48. CUT TO CAM. 1  
(3" lens -  
Entrance - Miss  
Taft)

(MISS TAFT enters - greets IDA)

ELMONN: I believe it's to Miss Taft

MUSIC  
(Miss Taft  
entrance)



C.A.M.

ACTION

SOUND

that you owe the beginnings of your  
career as a writer. Is that true?

(IDA replies)

ELMONT: How did that come about,  
Miss Taft?

---

49. CUT TO C.A.M. 2  
(6" lens - C.U.  
MISS T.AFT)

MISS T.AFT: You'll remember how when  
Ida went to New York she made her  
clothes on the advice given by a  
magazine?

ELMONT: Yes, I do.

MISS T.AFT: I was the Editor of that  
magazine and I believe I bought the  
first article Ida ever had published.  
She very sensibly thought it would be  
a good idea to tell our readers how  
she had made an evening dress from one  
of the patterns and how she wore it at  
the Metropolitan Opera House in New  
York ...

---

50. CUT TO C.A.M. 1  
(3" lens - 2-shot  
IDA and MISS T.AFT)

ELMONT: And you kept in touch with  
your new contributor?

MISS T.AFT: Yes: she wrote more  
articles about life in the country  
in Northumberland, and then another  
describing her visit to Galli-Curci  
in the Catskill Mountains. I liked

C.M.

ACTION

SOUND

Ida's style, and when the paper was re-organised, I offered her a job as sub-editor ...

51. CUT TO C.M. 2  
(6" lens - C.U.  
MISS T.L.F.T)

ELMONN. And she leapt at it?

MISS T.L.F.T: Hardly. She was very taken aback, and said, "Yes - but I'm in the Civil Service, and so are my father and my sister. There's the pension - and I'm safe until I'm nailed down in my coffin!" But eventually she thought it over and took the job.

52. CUT TO C.M. 1  
(5" lens - Tight  
2-shot - IDA and  
MISS T.L.F.T)

ELMONN: And your hunch turned out to have been a good one.

(Ccm. 2 to  
Table)

MISS T.L.F.T: Yes. One day I persuaded her to write a short story - which we printed -- and then a serial. It was later published as a novel.

ELMONN (to IDA): And the title?

(IDA replies: "Wife to  
Christopher")

53. CUT TO C.M. 2  
(3" lens - Dust-  
jacket on table)

(STILL - DUST JACKET OF  
"WIFE TO CHRISTOPHER")

ELMONN: This then was Volume One in the Mary Burchell library; followed up very quickly by a



C.A.M.

ACTION

SOUND

second novel -- "Call and I'll  
Come"

(STILL - DUST JACKET OF  
"CALL AND I'LL COME")

ELMORN (to MISS T.L.F.T.): You'd found  
a novelist but lost a sub-editor!

MISS T.L.F.T.: Yes. Both books were  
successful, and Ida soon had a contract  
for four books a year.

54. CUT TO C.A.M. 1  
(3" lens -  
H.L.S.)

(Cut 2 t.  
Caption Splitter)

ELMORN (to IDA): Which meant that  
your much-prized independence became  
a reality. Thank you, Miss Taft.  
Please stay and join our other friends  
for a moment.

(MISS T.L.F.T. joins the 'Past')

Applause

ELMORN: And now, in 1934, a new  
voice marks the opening of the most  
exciting chapter of your life.

55. CUT TO C.A.M. 3  
(6" lens - C.H.  
I.A.)

MRS. URSULA (off-stage): Have you  
still got that famous snap of me, Ida?

ELMORN: I think you must know who  
this is ...

CAM.

ACTION

SOUND

(IDA will recognise MME. URSULEAC)

56. CUT TO CAM. 1  
(3" lens -  
Entrance - Mme.  
URSULEAC)  
EIMONN: Yes, it is indeed, your friend,  
the widow of Clemens Krauss -- Madame  
Viorica Krauss-Ursuleac!

(MME. URSULEAC enters -  
greets IDA)

MUSIC  
(Ursuleac  
entrance)

EIMONN: Madame Ursuleac has come here  
tonight especially to be with you, from  
her home at Ehrwald in the Austrian  
Tyrol. / And this - if I'm not mistaken -

57. MIX TO CAM. 2  
(Caption  
Splitter)  
is what she referred to as "that famous  
snap" ...

(PICTURE - CLEMENS KRAUSS  
and MME. URSULEAC)

EIMONN: Do you recall when that picture  
was taken, Madame Ursuleac?

58. CUT TO CAM. 1  
(6" lens - M.C.U.  
Mme. URSULEAC)  
MME. URSULEAC: Very well. And after  
we had become good friends we would often  
think about it, and laugh. My husband  
had come to London in 1934 to conduct  
the new Strauss opera "Arabella", in  
which I was to sing. Ida was then just  
one of the girls in the queue outside the  
Opera House --

EIMONN (to IDA): What happened?

59. CUT TO CAM. 3  
(6" lens - C.U.  
IDA)  
(IDA will say she was



C.M.

ACTION

SOUND

waiting in the queue in  
Floral Street, near Covent  
Garden, when someone pointed  
Krauss out to her. She  
persuaded a friend to ask him  
for his autograph, and took the  
opportunity of snapping him)

60. CUT TO C.M. 2  
(6" lens - M.C.U.  
URSULEAC)

ELMONN: Was it a success?

MME. URSULEAC: No, it did not come  
out very well. But later, I persuaded  
my husband to pose with me, so that Ida  
could take a picture of the two of us  
together.

ELMONN: And that was "the famous  
snap". So another of what one might  
call your international friendships  
begins.

URSULEAC: Yes, I am happy to say we  
were to meet again many times.

61. CUT TO C.M. 1  
(3" lens - M.L.S.  
Group)  
(Cam. 2 to  
Caption Splitter)

ELMONN: Thank you, Madame Ursuleac,  
so much for coming along this evening.  
Please take a seat here.

(MME. URSULEAC joins the 'Fast')

ELMONN: The years go by and to the  
long list of your friends among the  
international stars of sports are added

C.A.M.

ACTION

SOUND

Cam. 1 track in  
slowly  
to C.U.  
EAMONN

the names of Enzo Pinza, Elizabeth  
Rethburg, Martinelli, Tauber, Lawrence  
Tibbett. The money you earn from  
your books means that you can travel when

and where you will. But an insidious  
change is taking place in Europe. A  
year or two after the murder of Dollfuss,  
the Austrian Chancellor, you are asked by  
your good friends Clemens Krauss and  
Ursulee his wife to "look after" a lady  
called Frau Mayer-Lismann and her family.  
The Mayer-Lismanns, as it turns out,  
became the first refugees who had you  
to thank for their preservation.

62. MIX TO C.A.M. 2  
(Caption Splitter)

(CAPTION SPLITTER MACHINE)

WIPE CAPTION

1. NAZIS LASH BRITAIN AGAIN (Headline)

WIPE CAPTION

2. GOEBBELS AT MIC. (Picture)

WIPE CAPTION

3. SMASHE SHOP WINDOW (Picture)

WIPE CAPTION

4. GOEBBELS IN UNIFORM (Picture)

WIPE CAPTION

5. NIGHT ORGY OF LOOTING (Headline)

WIPE CAPTION

6. SYNAGOGUE (Picture)

7. GOEBBELS WITH TROOPS (Picture)

EAMONN: Gradually, in your travels  
you see the terror of Nazi persecution  
as the hideous, inhuman menace it is.  
All around you, men, women and children  
by the hundreds of thousands have one  
thought - to get out before they are



C.A.M.

ACTION

SOUND

engulfed by a tide of blood and torture. Do we need to be reminded now of the bestiality, the misery and the murder that went on in places that you had known only as cities of light and gaiety and melody? Early in 1938, Austria is invaded. Later in the same year comes the threat to Czechoslovakia. In November the fuse is touched off. A young Jew -

(CAPTION SPLITTER MACHINE)


WIPE CAPTION

1. JEWISH BOY (Picture)
2. SHOT NAZI ENVOY DIES (Headline)
3. JEW WITH PLACARD (Picture)

WIPE CAPTION

shoots a Nazi official and the hatred for the Jews is revealed in a crescendo of stark horror. The order goes out that every male Jew between the ages of sixteen and eighty is to be rounded up and sent to a concentration camp.

63. MIX TO C.A.M. 3  
(6" lens - C.U.  
IDA)

Ida Cook, This is Your Life, and I had no option but to recall these harrowing moments that  
  
about this situation.

C.M.

ACTION

SOUND

of tragic, agonising interviews.  
You meet hundreds of frantic mothers,  
daughters and sisters - in a room  
which later on was used by a priest  
secretly to administer the last rites  
to people doomed to deportation and  
death. / Time and time again, you

67. MIX TO C.M. 3  
(3" lens - 2-shot  
IDA and LOUISE)

Track in to  
M.C.U.

fly to the Continent, to all  
appearances a couple of well-to-do  
Englishwomen with a passion for  
opera. In reality, you are the  
target for frantic appeals by men and  
women who know that if they can't  
get out of Germany -- and at once,  
they will die. Some you are able to  
help. The London flat you use for  
your work becomes a clearing-house for  
your refugees. / But how did you manage

68. CUT TO C.M. 1  
(3" lens - 3-shot)

to escape suspicion? Was it because  
you had your own agents over there --  
and sympathies among your musical friends?

69. CUT TO C.M. 3  
(6" lens - C.U.  
IDA)

(IDA replies: she had  
invaluable help from KRASS  
and his wife. She would tell  
KRASS when she and LOUISE would  
have to come to Germany. He  
would then tell them which operas  
he was presenting on those days,  
with details of the cast.



CAM.

ACTION

SOUND

Sometimes he would  
even be able to let  
them choose their  
own operas!)

---

70. CUT TO CAM. 1  
(2" lens - as  
before)

ELMON: I see. So that you  
could explain why you made so  
many short trips to the Continent  
and so frequently. You would  
know all the details of the various  
performances and could pass merely  
as eccentric opera-lovers who would  
never miss some special production.  
What would be the procedure?

---

71. CUT TO CAM. 3  
(6" lens - C.U.  
IDA.)

(IDA replies: They would  
leave on Friday evening -  
dash to Croydon to catch the  
last plane to Cologne. They'd  
be in Cologne by nine-thirty the  
same evening, and catch the night  
train to Munich. They'd stop  
off at Frankfurt - that's where  
most of their cases were - and  
return through Holland.)

---

72. CUT TO CAM. 1  
(3" lens - IDA  
and LOUISE)

ELMON: And so it comes about that  
your three worlds merge and give you  
the means of carrying out your work of  
mercy and compassion. There is this

C.M.

ACTION

SOUND

(IDA will remember that  
this was a Polish boy  
from Zbaszyn who arrived  
in London on the last boat  
to leave Poland after the  
Germans crossed the border  
in September 1939)

76. CUT TO C.M. 1  
(3" lens - 3-shot)

EDMOND: After adventures like these  
it wouldn't have been surprising if  
the war itself came to you as something  
of an anti-climax. But no-one will  
be surprised that you were among the  
first to volunteer for war-work.  
You became a shelter warden in  
Bermondsey -

77. CUT TO C.M. 3  
(6" lens - C.U.  
IDA)

ALICE FOSKETT (off-stage): How  
about a cup of something nice and  
hot, Ida?

EDMOND: It's quite a while since  
you heard that friendly voice ...

(IDA will probably recognise  
ALICE FOSKETT)

78. CUT TO C.M. 1  
(3" lens - Entrance  
Alice Foscett)

EDMOND: A First Aid Nurse from  
that shelter under the factory --  
Miss Alice Foscett.

(ALICE enters - greets IDA)

EDMOND (to ALICE): Do you remember  
our friend here?

79. CUT TO C.M. 2  
(6" lens - C.U.  
Alice)

ALICE: I should say I do. I



C.M.

ACTION

SOUND

remember her popping her head  
through the curtains the very  
first time I saw her. She'd  
come down three or four times  
a week as Shelter Warden. She  
was a real brick -- always  
smiling.

---

80. CUT TO C.M. 1  
(3" lens - Tight  
3-shot - IDA,  
LOUISE and  
ALICE)

EMMONS: You had it pretty rough  
down there in Bormandsey?

ALICE: Yes, but we were lucky.  
One night a bomb dropped right  
through the factory above us, and  
landed near our First Aid Shelter.  
But it didn't go off, thank  
goodness. (to IDA) Do you  
remember the night Alf Little came  
downstairs one night and thought  
there was someone following him?

81. CUT TO C.M. 2  
(6" lens - M.C.U.  
Alice)

(IDA nods)

ALICE: When he got to the bottom  
he looked round and found it was an  
incendiary bomb bumping down the  
stairs after him!

---

82. CUT TO C.M. 1  
(3" lens -  
A.L.S. Group)

EMMONS: So incendiary bombs were  
all in the day's work to you people.  
Thank you, Miss Feskott, for helping  
us.

CAM.

ACTION

SOUND

(ALICE FOSKETT joins  
the 'Past')

Cam. 1 tracks in  
to tight 3-shot

ELMONN (to IDA): Your own home  
in Barnes is wrecked, but I'm glad  
to say that all your family survived  
the war. When it is all over you  
find yourself even more firmly  
established as a popular novelist:  
and in 1947 you fly to New York with  
your sister and arrive twenty years  
to the day after you first set foot  
in the City. And it was on this  
visit that you met another great friend.

83: CUT TO CAM. 3  
(3" lens - 2-shot  
IDA and LOUISE)  
Track in to C.U.  
IDA.)

The famous operatic and concert star  
whose story of courage was filmed in  
the picture "Interrupted Melody" and  
made her the Centre of "This Is Your  
Life" in America - Miss Margerie  
Lawrence.

Here now is a reminder that  
the war had not made people forget the  
risks you took in those earlier days.

STANLEY BLACK (off-stage): I'd like  
to make you a fur coat, because no-one  
in the world deserves it more than you  
do.

ELMONN: Do you remember that voice,  
Miss Cook?



C.L.M.

ACTION

SOUND

(IDA may recognise  
STANLEY BLACK)

84. CUT TO CAM. 1  
(3" lens - Entrance  
- STANLEY)

EMMONN: It certainly is -- Mr.  
Stanley Black.

(STANLEY enters - greets IDA)

MUSIC  
(Stanley  
entrance)

EMMONN: Now, Mr. Black, when Ida  
Cook came to you to order a fur coat,  
you recognised her name. Will you  
tell me why that was?

85. CUT TO CAM. 2  
(6" lens - C.U.  
STANLEY BLACK)

STANLEY: It was because I had  
heard about all she had done for  
the Jewish people, and felt so  
tremendously grateful. She had  
risked capture and imprisonment  
and perhaps torture to save the  
lives of people she'd hardly met,  
and a fur coat was to be my way  
of showing a little of my appreciation.

86. CUT TO CAM. 1  
(3" lens - M.S.  
Group)

EMMONN: But even then I believe she  
insisted on paying for the coat?

STANLEY: Yes. She wouldn't hear  
of it as a gift, but I managed to take  
the price down without her knowing.

EMMONN: Thank you, Stanley Black.

(STANLEY joins the 'Past')

87. CUT TO CAM. 2  
(6" lens - M.C.U.  
EMMONN)

C.M.

ACTION

SOUND

ELMONN: Our story is almost told, but here I want to anticipate a little: Your love for humanity at large, Miss Cook, must always send you looking for a new cause to champion.

88. CUT TO C.M. 1  
(4" lens - Tight  
2-shot - ELMONN  
and IDA)

The talk you were to make in our studios this evening caused you to postpone a visit to Landschutt in Bavaria. When would you have seen there, Miss Cook?

(IDA replies - John Slade)

ELMONN: And John Slade, a member of the Society of Friends, is working among displaced persons in a camp out there. Is that so?

(IDA confirms this)

89. CUT TO C.M. 3  
(6" lens - C.U.  
IDA)

ELMONN: We're sorry to have upset your arrangements, Miss Cook, but at least we shan't have delayed your meeting with Mr. Slade, because you can meet him for the first time, and on this programme.

90. CUT TO C.M. 1  
(3" lens - Entrance  
- John Slade)

(JOHN SLADE enters and  
is introduced to IDA by  
ELMONN)

MUSIC  
(John  
Slade entrance)

ELMONN: Will you tell us something about this Camp, Mr. Slade? How many



C.M.

ACTION

SOUND

displaced persons do you care for?

---

91. CUT TO C.M. 2  
(6" lens - C.U.  
JOHN)

JOHN: About twelve hundred, half  
of them living in an old barracks.  
They come from sixteen different  
countries -

ELMONN: And what, generally speaking,  
is their state of health?

JOHN SLADE: All of them are unfit.  
T.B. mainly, due to the privations and  
strain of forced labour. All the  
fit ones have emigrated, but the great  
problem with those who remain is to make  
them feel "wanted".

---

92. CUT TO C.M. 3  
(6" lens - C.U.  
IDA)

ELMONN (to IDA): And how would you  
tackle a problem like that, Miss Cook?

(IDA replies: her idea  
would be to get each  
family "adopted" by  
people who will correspond  
with them, and send them  
parcels, etc.)

---

93. CUT TO C.M. 1  
(3" lens - M.L.S.  
- Group)  
Quick track in to  
Tight 2-shot  
ELMONN and IDA)

ELMONN: Thank you, Mr. Slade.

(SLADE joins the 'Past')

Applause

ELMONN: We have come to the end of  
our story but, before we say goodbye  
I want to remind you of another  
goodbye spoken in a darkened room  
in Frankfurt. You were here in

C.M.

ACTION

SOUND

London late on the night of August  
24th, 1939, your birthday, when your  
telephone rang --

EFFECTS  
Telephone  
Bell

94. CUT TO C.M. 2  
(6" lens - C.U.  
ELMONN)

ELMONN (quietly): Would you answer  
the 'phone, please, Miss Cook?

95. CUT TO C.M. 3  
(6" lens - C.U.  
IDA)

(IDA picks up 'phone)

FRAU JACK (off-stage): Ida,  
there is one more. A young man  
and his wife. Is it possible?  
They have only one more week.

ELMONN: Does that voice hold  
memories for you, Ida Cook?

(IDA will recognise FRAU JACK.  
She puts down the telephone)

96. CUT TO C.M. 1  
(3" lens - Entrance  
- Frau Jack)

ELMONN: It is indeed, Frau Jack, who  
has come back into your life from Zurich.

(FRAU JACK enters - greets IDA)

MUSIC  
(Frau Jack  
entrance)

ELMONN: Frau Jack, I believe, acted as  
your agent in Frankfurt.

(IDA agrees)

ELMONN (to FRAU JACK): And wasn't it  
in your house in Frankfurt, Frau Jack,  
that Miss Cook interviewed so many of  
these unfortunate people?

97. CUT TO C.M. 2  
(6" lens - C.U.  
Frau Jack)



C.M.

ACTION

SOUND

FRAU JACK: Yes, it was in my house in Arndstrasse. When Miss Cook and her sister were coming to Frankfurt, I would arrange for all these poor people to interview her there.

98.

ERMON (to IDA): And there was something specially dramatic about that telephone call, wasn't there?

98.

CUT TO CAM. 3  
(6" lens - C.U.  
IDA)

(IDA replies: it was the last telephone call she had from Germany)

ERMON (to FRAU JACK): What was the purpose of that call?

99.

CUT TO CAM. 2  
(6" lens - C.U.  
FRAU JACK)

FRAU JACK: It was my last request for her to help someone. But in my heart I knew it was too late. We just said "Goodbye" -- and we added -- "for a long, long time."

100.

MIX TO CAM. 3  
(6" lens - C.U.  
IDA)

ERMON: And it is with that memory of these bitter times and of the courage with which you two sisters helped so many to survive them that we end our story. (to Camera) Our guest this

MUSIC  
(Theme)

101.

MIX TO CAM. 2  
(3" lens - U.S.  
ERMON)

evening began her working life as many others have done and are still doing, as a typist in a Government office. But such is her love for humanity and her eagerness to translate that love

C.M.

ACTION

SOUND

into positive action that, as we  
have seen, a great number of  
people are happier today - just  
because of her. I personally

102: CUT TO C.M. 1  
(3" lens - M.L.S.  
GROUP)

would wish to say how proud I am  
to have met her. So that you may  
look back on this evening, we hope  
with pleasure, may I ask you to  
accept this book, because "This Is  
Your Life" -- Ida Cook.

103: SUP. CAM. 3  
(Roller Caption)

"THIS IS YOUR LIFE"

was devised by

RALPH EDWARDS

The music was specially written by

JAMES TURNER

The orchestra was directed by

GEORGE CLOUSTON

The script by

GALE PEDRICK

The programme produced by

T. LESLIE JACKSON

104. C.C.R. MIX TO T/C  
CLOUD LOOP

CLOUD LOOP

FADE SOUND AND VISION